THE

TERMINATOR:™
SECONDARY OBJECTIVES

DARK HORSE COMICS

3 (of 4)
$2.50 U.S.
$3.00 CANADA

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IN THE FUTURE, DUSK IS A HORIZON CHANGING FROM GREY TO BLACK.
I'LL NEVER GET USED TO THE BEAUTY OF THIS PAST TIME, THINKS MARY.
NORMALLY SHE'D BE AWED BY WHAT SHE SEES--BUT TODAY DUSK IS JUST A REMINDER OF TIME SLIPPING AWAY.
TIME THEY DON'T HAVE.
CSSO.L IS COMING.
I'M CLOSE... CLOSE, BUT TWO... NO, THREE OF THE CIRCUITS KEEP SHORTING.
SOME OF THE COMPONENTS MUST BE FAULTY. NOW IT'S A PROCESS OF ELIMINAT--
OOHHH... AARHHHH!

C890.L IS COMING.

TO KILL MARY.

TO KILL I825.M--THE HALF MAN, DUDLEY.

TO REMOVE **ANY** OBSTACLES TO ITS ULTIMATE AIM--THE DEATH OF SARAH CONNOR.

DUDLEY LABORED--TO COMPLETE A DEVICE THAT WOULD STOP THE TERMINATOR--USING TOOLS THAT, TO HIM, SEEMED TO COME FROM THE STONE AGE, AND WHICH TURNED THE WORK OF **HOURS** INTO THE WORK OF **DAYS**.

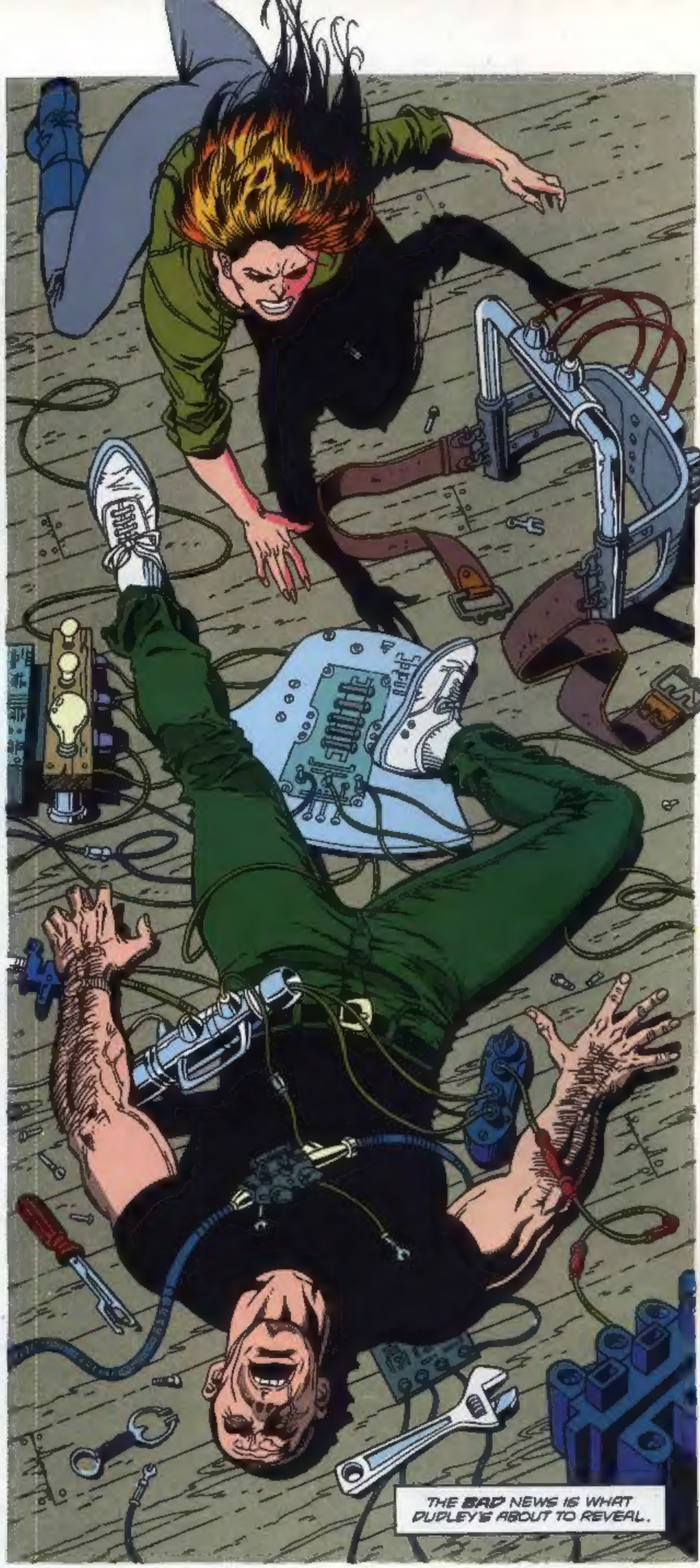
BUT THERE WAS **GOOD** NEWS.

TO TRACK DUDLEY, C890.L WAS NO DOUBT FOLLOWING THE IN-BUILT DIRECTIONAL COMPASS THAT ENABLES TERMINATORS TO LOCATE EACH OTHER. BUT WITHOUT DUDLEY RESPONDING TO C890.L, GIVING IT A COORDI-NATES-LOCK, THIS TRAIL TO THE FUTURE HUMANS WAS PROBABLY WEAK--SCATTERED--AND PRONE TO ERROR.

MARY **HOPED** THIS WAS THE CASE--AND THAT THE SPRAWL OF MEXICO CITY'S SLUMS, WHERE THEY'D MADE THEIR BASE, WOULD MAKE THEM EVEN HARDER TO FIND--AND BUY THEM YET MORE TIME.

NOT TO MENTION KEEPING THE TERMINATOR AWAY FROM THE DESERTS THAT HID SARAH CONNOR.

THAT WAS THE GOOD NEWS.



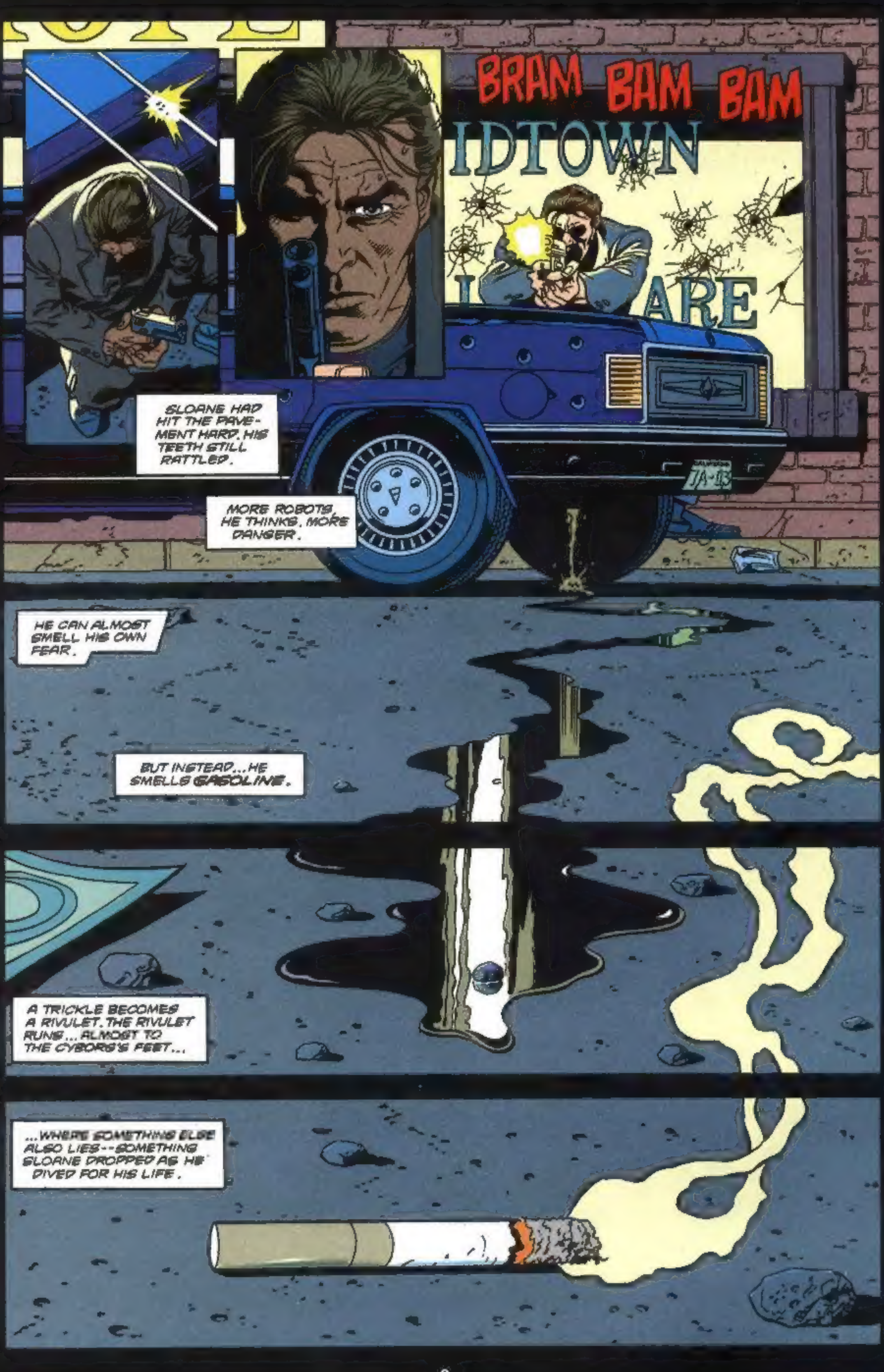
THERE'S A SECOND 800-MODEL.
ANOTHER TERMINATOR? BUT I THOUGHT C890.L WAS THE LAST...
THIS IS A NEW ONE. MUST HAVE FOLLOWED US THROUGH TIME.
IT TRIED TO BARRAGE MY 'PUTER BRAIN... GET A COORDINATES-LOCK. IT DIDN'T, BUT WE'RE STILL SUNK.
THIS SECOND TERMINATOR TRANSMITTED FROM A DIFFERENT LOCATION TO C890.L. THE DIRECTIONAL COMPASS-LINK, FROM IT TO ME, WILL ALTER ACCORDINGLY.
...WITH C890.L ONLY HOURS AWAY.
THE OTHER?
IS IN L.A. BUT IT'S ON ITS WAY AS WELL. I GUARANTEE IT.
AND OUR DEVICE?
I HAVE TO ISOLATE THE ELECTRICAL PROBLEMS. UNTIL THEN, IT'S IN TOO FRAGILE A STATE TO MOVE IT.
DO WE HAVE ENOUGH TIME?
I REALLY DON'T KNOW.
THE PAIR OF THEM CAN EFFECT A TRIANGULATION OF COORDINATES--WHERE WE ARE IS ALL BUT PINPOINTED TO THEM...
SOMEWHERE ON THE HIGHWAY, A CYBORG'S SENSORS READ DISTANT LIGHTS:
THE LIGHTS OF MEXICO CITY.

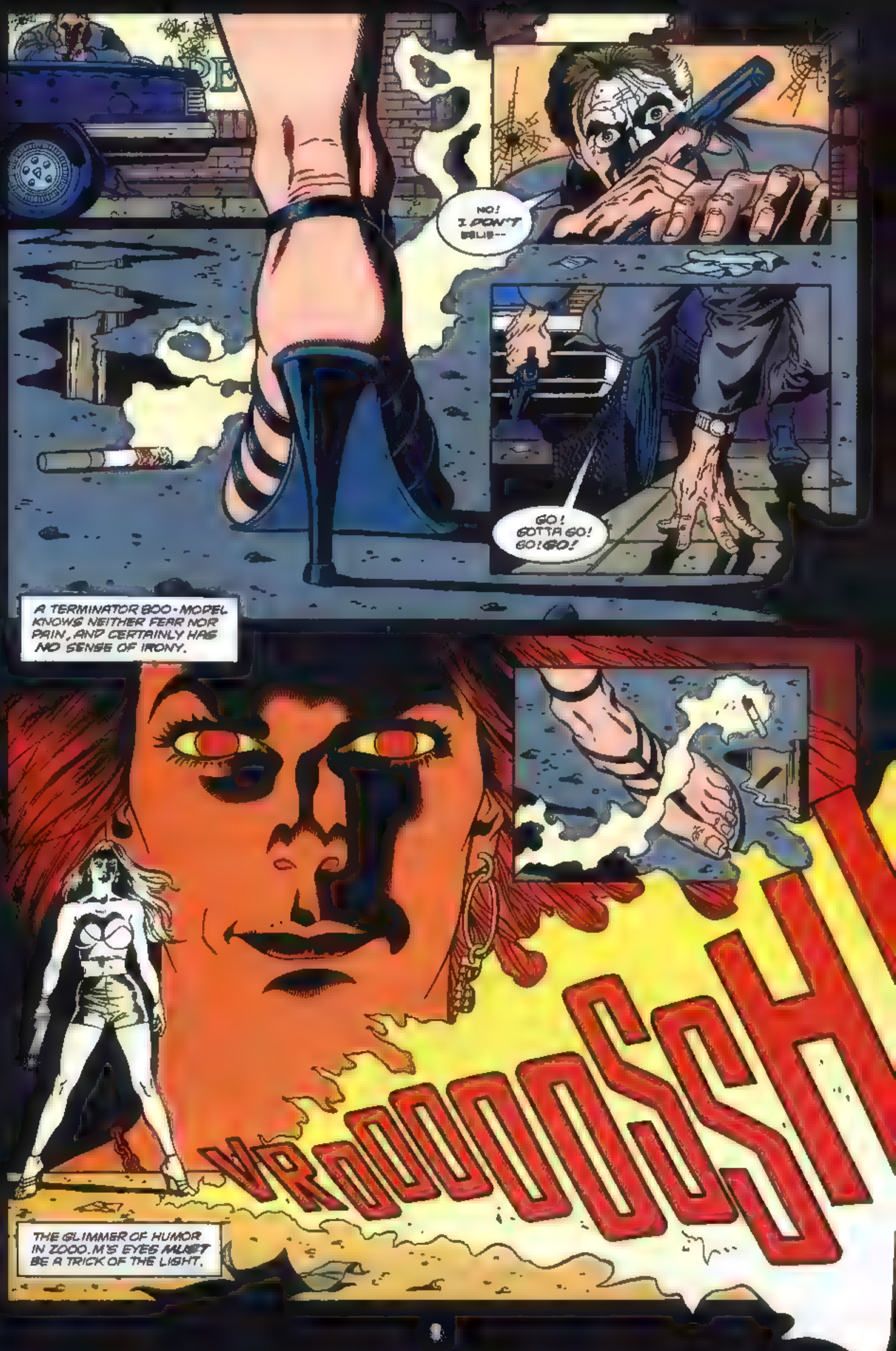
THE STANFORD FELLOWSHIP-- THAT TIME MY THEORIES WERE "TOO UNTESTED."
BURGER BOY
DOLLS DONUTS
CYBERDYNE SYSTEMS
THE NICKLEBY TRUST-- THEY CALLED MY WORK "SCIENCE FICTION."
THE PULSKY AWARD...THE COLUMBUS TRUST.
BOTH THE SAME-- MORE ACCLAIM AND FUNDING I'VE BEEN DENIED IN THE PAST.
IT SHOULD ALL HAVE BEEN MINE.
BUT THANKS TO YOU, MY FRIEND... IT WILL BE.
YOU AND I ARE GOING FAR.
I CAN'T WORRY ABOUT THE FUTURE. I'LL MAKE THE DEVELOPMENTS, REGISTER THE PATENTS, TAKE THE MONEY AND GLORY-- HERE, NOW, IN THE PRESENT.
AND IF YOU AND YOUR HUMORLESS METAL CHUMS WANT TOMORROW...
"...YOU CAN HAVE IT."

IN 15 HOURS, MY ONE PROBLEM WILL BE SOLVED... WHEN I MEET WITH ED ASTIN.
GRRRRR
WHHNN
GRRRRR
"WHO WAS BEHIND THE VIOLENCE AND DESTRUCTION?" "WHO KILLED THE MAN IN MY HOUSE?" "WHAT WAS IT ALL ABOUT?"
JUST SOME OF THE POLICE'S QUESTIONS I'VE YET TO FULLY ANSWER. THAT SHOULD ALL CHANGE WHEN I PRESENT THEM WITH ASTIN.
ED ASTIN, "INDUSTRIAL SABOTEUR"--"MURDERER"-- THE PERFECT DUPE.
YOUNG FOOL.
YEAH, WELL, THE "YOUNG FOOL" DECIDED TO CHECK OUT THE SCENE A DAY EARLY.
BAR RAWR ROWR ROWR

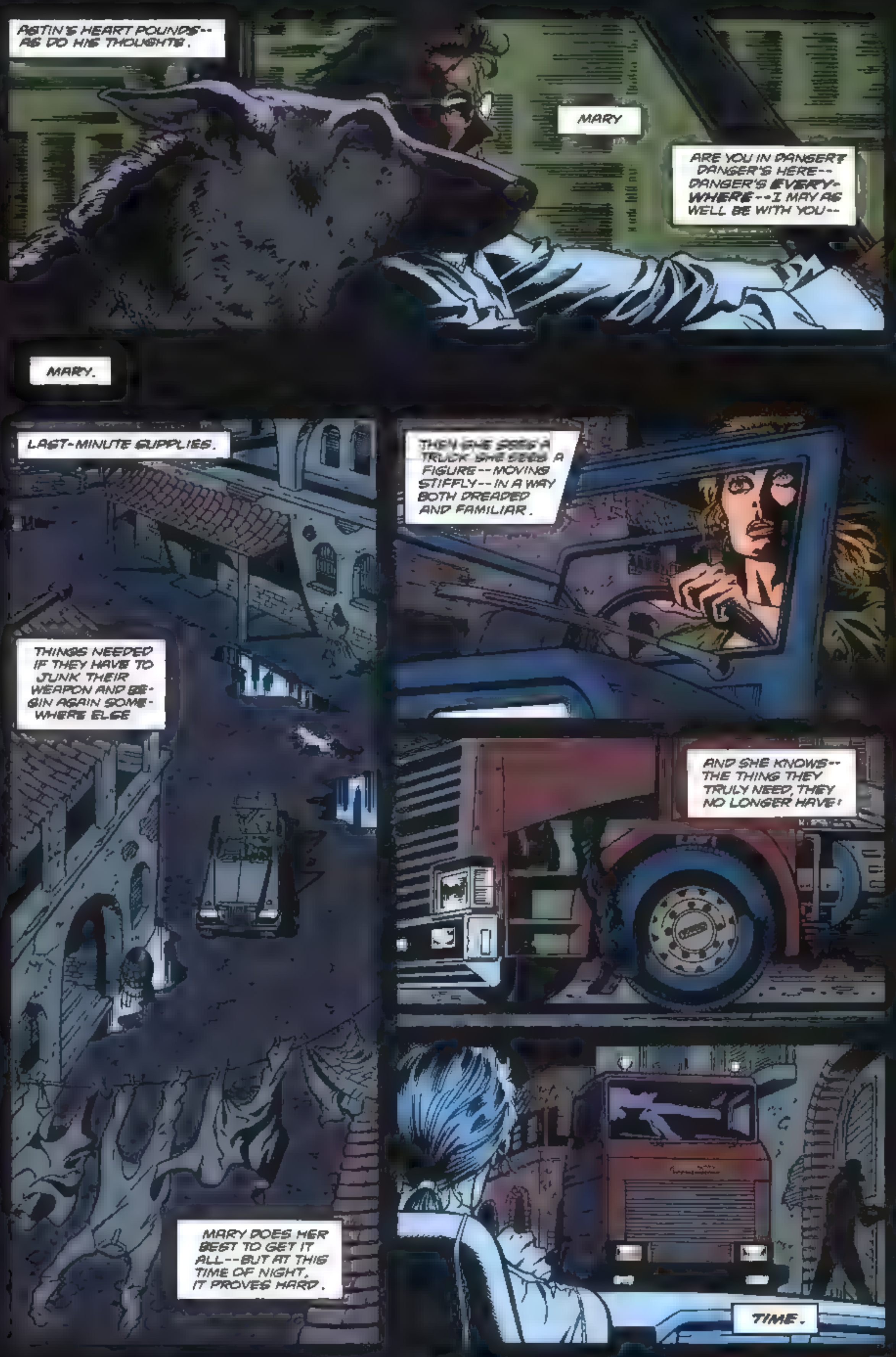
OH, MY HANDSOME FELLOW, WE ARE ON OUR WAY...
THE NICKLEBY TRUST--THE PULSKY--THEY'LL BEG ME TO TAKE THEIR MONEY.
GRRRRRRRR
WHAT--?
DON'T GROWL! QUIET! DON'T... WHAT'S THE MATT--?
OH!
A LOOK IN HER EYE--THE COLDNESS--SOMETHING... TELLS ASTIN WHAT SHE IS...
Logical precautions and surveillances in Los Angeles area.
>Program initiated.
Reconnoiter with Hollister.
Elimination of possible threat to Hollister.
...AN INSTANT BEFORE SHE SHOWS HIM.
NO HOPE, ASTIN THINKS. NO HOPE...
BLAM
TAT TAT TAT TAT
PING
...OF RESCUE?

SLOANE HAD BEEN WATCHING HOLLISTER...
...HOPING TO FIND ASTIN--AND ANSWERS.
CLOSED
AS HE STARES AT THE METAL OF ZOOO.M'S WRIST, HE REALIZES HE'S FOUND MUCH MORE.
MAYBE TOO MUCH.
BRATATATATATAT
TEEESH
SPING
TZEEEEOOW
COME ON, PUP!
HER BUTT MAY LOOK BITEABLE, BUT BELIEVE ME, YOU'D BREAK YOUR TEETH.

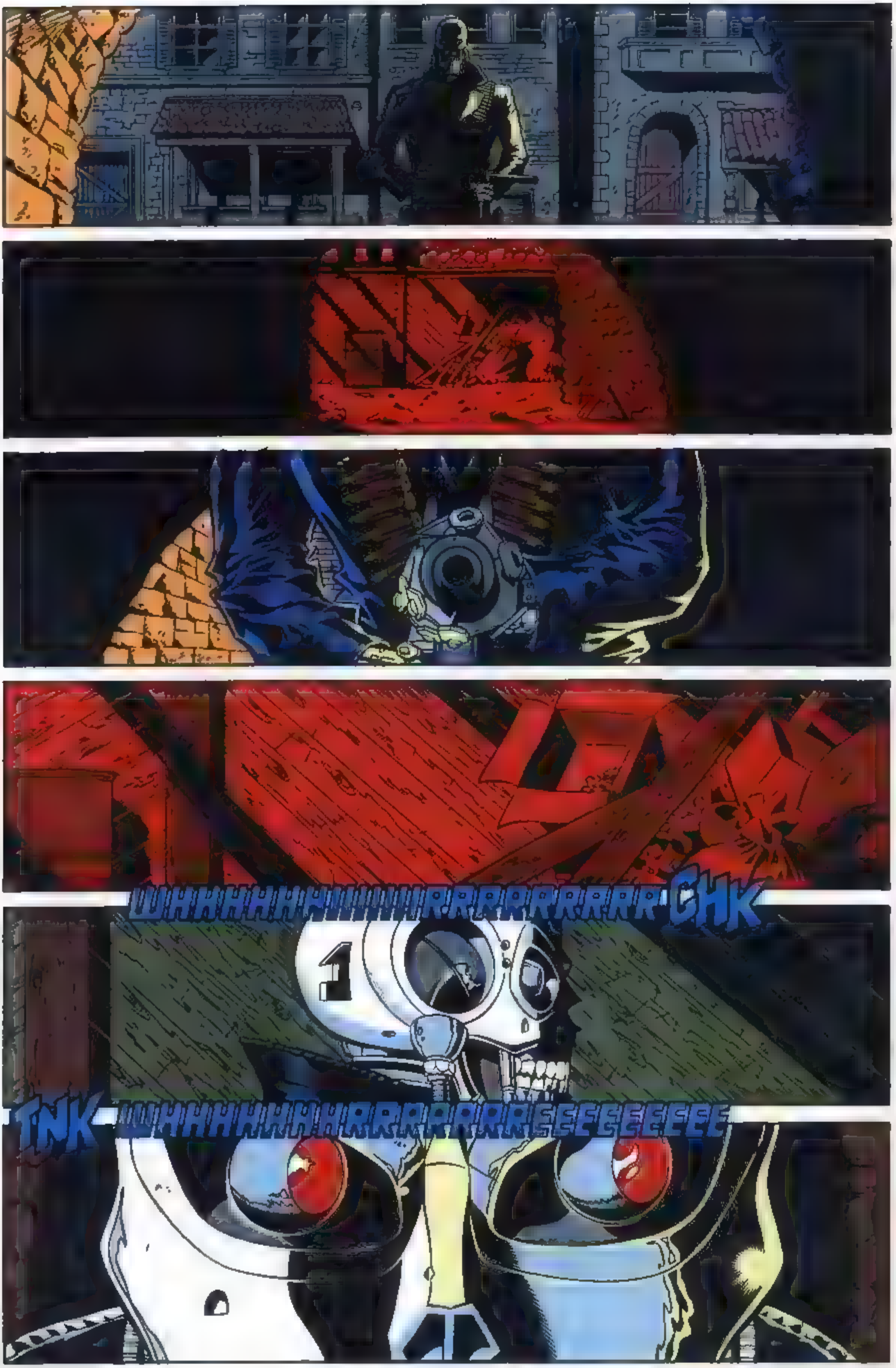

BRAM BAM BAM
IDTOWN
ARE
SLOANE HAD HIT THE PAVE-MENT HARD. HIS TEETH STILL RATTLED.
MORE ROBOTS, HE THINKS. MORE DANGER.
HE CAN ALMOST SMELL HIS OWN FEAR.
BUT INSTEAD... HE SMELLS GASOLINE.
A TRICKLE BECOMES A RIVULET. THE RIVULET RUNS... ALMOST TO THE CYBORG'S FEET...
...WHERE SOMETHING ELSE ALSO LIES--SOMETHING SLOANE DROPPED AS HE DIVED FOR HIS LIFE.


NO! I DON'T BELIE--
GO! GOTTA GO! GO! GO!
A TERMINATOR 800-MODEL KNOWS NEITHER FEAR NOR PAIN, AND CERTAINLY HAS NO SENSE OF IRONY.
VROOOOOOSSH
THE GLIMMER OF HUMOR IN ZOOO.M'S EYES MUST BE A TRICK OF THE LIGHT.

ZOOO.M IS GONE.
AMIDST THE SMOKE AND FLAME, THE STACCATO ECHO OF HER RECEDING FOOT-STEPS ALMOST SOUNDS LIKE FURTHER GUN-FIRE
ALL THAT REMAINS...
...IS ALL THAT REMAINS
cough
cough...
MOM WAS RIGHT
...I SHOULD HAVE BECOME A DENTIST
FILTER CIGARETTES
CIGARE


ASTIN'S HEART POUNDS-- AS DO HIS THOUGHTS.
MARY
ARE YOU IN DANGER? DANGER'S HERE-- DANGER'S EVERYWHERE--I MAY AS WELL BE WITH YOU--
MARY.
LAST-MINUTE SUPPLIES.
THINGS NEEDED IF THEY HAVE TO JUNK THEIR WEAPON AND BEGIN AGAIN SOMEWHERE ELSE
MARY DOES HER BEST TO GET IT ALL--BUT AT THIS TIME OF NIGHT, IT PROVES HARD.
THEN SHE SEES A TRUCK. SHE SEES A FIGURE--MOVING STIFFLY--IN A WAY BOTH DREADED AND FAMILIAR.
AND SHE KNOWS-- THE THING THEY TRULY NEED, THEY NO LONGER HAVE!
TIME.

DUDLEY! DUDLEY! IT'S HERE!
GET OUT!
GET OUT NOW!
TATATATAT
HOLD IT OFF, MARY.
I NEED MINUTES. JUST MINUTES.

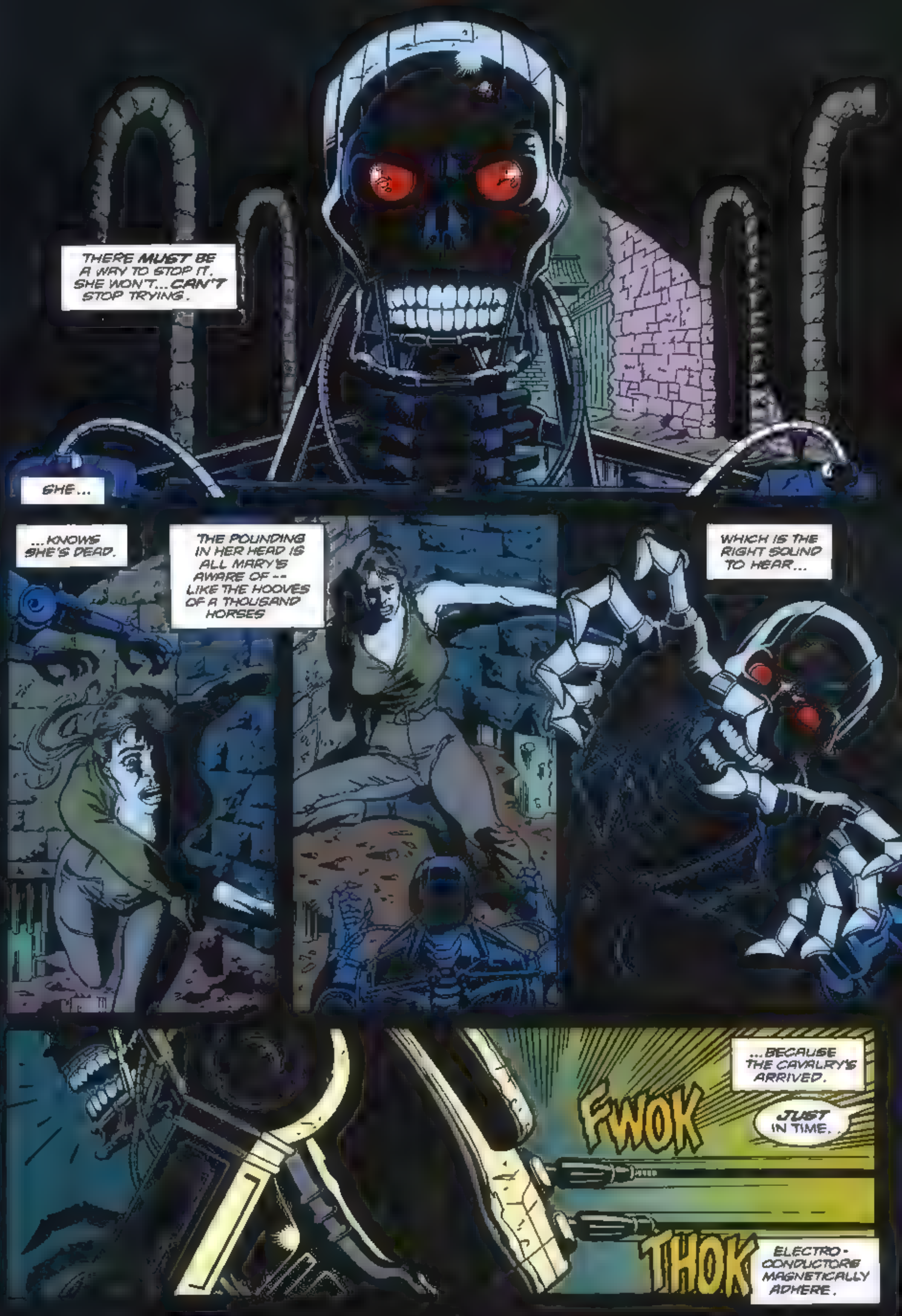

WHHHHHWWWWWRRRRRRRRRR CHK
TNK-WHHHHHHHHRRRRRRRREEEEEEEEE

A MUSCLE IN MARY'S LEG HURTS LIKE HOT NEEDLES.
CHIK
SHE CAN'T LET THAT [redacted].
SHE REMEMBERS THE FUTURE.
THEN, THERE WERE ALWAYS WEAPONS--FIRE-ARMS--THAT COULD STOP A MECH IN ITS TRACKS.
NOW, SHE HAS NOTHING.
EXCEPT FOR INGENUITY.
STEEL NERVES
BRAM BAM BAM BAM
SPANG
POK
A GOOD AIM.

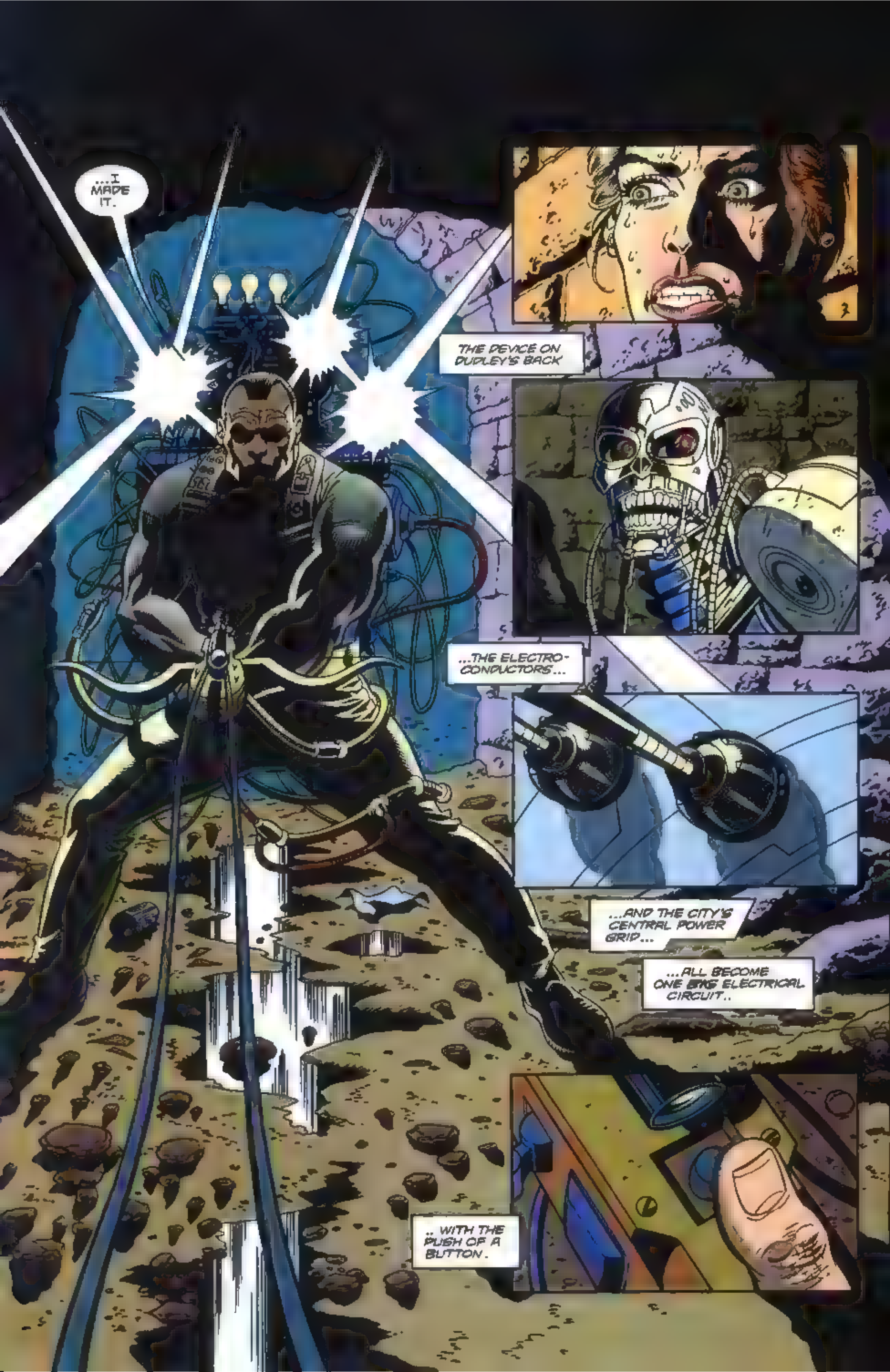
SOMETIMES THAT'S ENOUGH...

...AND SOMETIMES NOT.

AT LEAST I BOUGHT DUDLEY TIME...
MARY
IT'S ME-- I825.M. I'M OVER HERE, IN THE ALLEY.
...MARY THINKS, AFRAID TO BREATHE FOR FEAR OF CYBORG SENSORS.
THERE MUST BE A WAY TO STOP IT. SHE WON'T... CAN'T STOP TRYING.
COME ON, QUICKLY, BEFORE IT SEES YOU.
SHE'S CAREFUL AS SHE RUNS-- MAKING SURE SHE ISN'T SPOTTED.
THEN SHE REMEMBERS.
SHE KNOWS DUDLEY NOW BY THAT NAME-- HE'S "I825.M" NO LONGER.
BUT C890.L COULDN'T KNOW THAT.
SHE HEARS DUDLEY'S VOICE SAY...
WHAT IT COULD DO WAS EMULATE ANY VOICE IN ITS MEMORY.
HELLO.
AND MARY KNOWS SHE'S DEAD.



THERE MUST BE A WAY TO STOP IT. SHE WON'T... CAN'T STOP TRYING.
SHE...
...KNOWS SHE'S DEAD.
THE POUNDING IN HER HEAD IS ALL MARY'S AWARE OF -- LIKE THE HOOVES OF A THOUSAND HORSES
WHICH IS THE RIGHT SOUND TO HEAR...
...BECAUSE THE CAVALRY'S ARRIVED.
FWOK
JUST IN TIME.
THOK
ELECTRO-CONDUCTORS MAGNETICALLY ADHERE.


...I MADE IT.
THE DEVICE ON DUDLEY'S BACK
...THE ELECTRO-CONDUCTORS...
...AND THE CITY'S CENTRAL POWER GRID...
...ALL BECOME ONE BIG ELECTRICAL CIRCUIT..
.. WITH THE PUSH OF A BUTTON.

SKAKKKZZZZZ
KRACKLE
SNAP
PIF
IS IT WORKING?
KRUMP
LOOKS THAT WAY.

THERE WAS ONE OTHER REASON THEY'D CHOSEN MEXICO CITY AS A BASE.
FOR DUDLEY'S DEVICE TO WORK... IT NEEDED POWER
A LOT OF POWER.

DUDLEY?
YEAH?
THIS THING'S GOT TO BE 500 LBS HOW ARE WE GOING TO GET IT BACK TO THE APARTMENT?
I DON'T KNOW... YOU PUSH AND I'LL PULL?
HA HA HA HA HA HA HA HA
TWO SOLDIERS
...AND A MOMENT OF PEACE.

EDDIE WORKS LATE.
HE DOESN'T MIND. HE LIKES HIS JOB.
PRIVA
AIRFI
NO
TRESPA
SHE HAD TO LEAVE...
...LOS ANGELES...
SHE FOUND IT HARD TO SAY GOOD-BYE TO HER ONLY BEST FRIEND...
SHE BOUGHT A CLOCK ON HOLLYWOOD BOULE-VAARRHH--
SNAPT
ZOOO.M reporting to C890.L. Transport obtained. Initiating rearguard action.
C890.L respond. C890.L respond.
THERE'S NO RESPONSE FROM ITS FELLOW CYBORG-- A MYSTERY. BUT TO A MACHINE THERE ARE NO MYSTERIES, ONLY QUESTIONS THAT NEED ANSWERS.
TOMORROW, ZOOO.M WILL BE IN MEXICO.
TOMORROW, IT WILL GET THOSE ANSWERS.

TERMINAL CASES

10956 S.E. MAIN STREET MILWAUKIE, OR 97222

While waiting for your letters on both *Terminator: One Shot* and *Terminator: Secondary Objectives* #1 to arrive, I received the following and thought I'd share it with all of you...

Dear Diana,

I was fortunate enough to go to the American Booksellers Association convention recently held in New York. Practically the first thing I did upon reaching the convention center was to find the Dark Horse Comics booth. It was an honor to meet some of the creative minds behind what have been some of my favorite comics. The courtesy which I was afforded was extensive, and I had one hell of a good time. I thoroughly enjoyed flipping through the pages of the new *Terminator* series. Thanks for all the goodies. I had never heard of *Aquablue* before the convention, and now I am a diehard fan. I only wish I had a camera with me so I could have taken a picture of the Alien in the booth. **[Uh, is that our boss, Mike Richardson, you're referring to?!]**

I wholeheartedly agree that there is an ugly practice to churn out drivel and slap it with a glossy marketing package. I would not have any problem buying an annual comic book, but when it is part of a crossover series involving other comic books I would not read otherwise, I wash my hands of the whole affair. I wouldn't give a fetid pair of dingo's kidneys if the comic books in question jump in value 3000 percent: that kind of ploy is cheap and tawdry. Different covers to the same issue are minor in comparison to buying comic books to which you wouldn't have given much thought. I expect better of the bastions of comic book publishing. The projects could be saturated with the top talents in comic books, and it wouldn't matter at all. Why should I *have* to buy more comic books just to follow one plot line? With this in mind, it is pleasant to see such solid material like *Concrete: Fragile Creature* (no pun intended). Dark Horse doesn't need a crossover to boost sales. It was interesting to see Nixon the tax collector side-by-side with Martha Washington, but that didn't *make* me buy the *Dark Horse Presents Fifth Anniversary Special*. The strength of the outstanding storytelling does it for me.

I saw Gene Shalit on the *Today* show give a condescending, albeit favorable, review of *The Rocketeer*. Mr. Shalit's comments indicate that comic book-related projects in the media already have disadvantages from the first step. His review stated that *The Rocketeer* is a "family" picture. This may be partially what Disney had in mind, but would a Concrete project be a "family" picture? More obvious an example would be a possible Aerialist picture. The public at large mistakenly thinks that comic books are for all ages. Is Clive Barker's *Hellraiser* really suitable for everyone? While this is related to anything that can offend, it is also a matter of taste. The individual who appreciates Pink Floyd may not necessarily like Debussy. Unfortunately, there are pinheads who would condemn a medium as devoid of artistic merit while giving only a passing glance to it. Valid modes of expression may go ignored without the all-important "social acceptance."

The most often cited objections to a comic book, however, are not with the creators' artistic license. I have not once read anybody seriously suggesting that *The Amazing Spider-Man* be censored because they did not believe a radioactive spider could give a man the properties of a spider by biting him. But remember when drug use was incorporated into the death of Gwen Stacy? How about the issues of *Daredevil* that centered around PCP? Some comic books do ask for a suspension of disbelief, but when they try to tackle real issues, they are embroiled in controversy, as these two examples were shunned by the Comics Code Authority. I wonder how long *Concrete* would have lasted if it wasn't Ron Lithgow's brain but the brain of a serial killer or a junkie pimp those aliens transplanted into a body of concrete.

On a lighter note, I am glad to hear that Dave Stevens will be doing *The Rocketeer* for

Dark Horse. Will this be a regular project? I am also thrilled to learn that Dark Horse will be doing some *Star Wars* projects. Is it too early to tell who will be involved? How will the Dark Horse books tie into the next batch of movies? And about *Predator*: Will the Predator homeworld ever be involved? Is there a homeworld? What would happen if a Predator hunting party went toe-to-toe with a platoon of Terminators? Will Chris Warner be doing regular *Black Cross* projects? Finally, while the majors may be devoted to "the almighty profit margin," as you put it, Dark Horse maintains itself as an alternative with a high level of integrity, and deserves none of the public's scorn.

Life to you,
Wayne D. Chang
8407 Westmont Terrace
Bethesda, MD 20817

The DH convention crew thank you for your kind words, Wayne, especially Bob Schreck, who put together Dark Horse's presentation at this year's ABA. You certainly make some good points about comics being perceived by the public at large as "kid's stuff," but we hope that books like *Concrete*, *Deadface*, and *Billi 99*, among others, will work to change those perceptions. I should point out, however, that I believe I said *some* publishers were devoted to the almighty profit margin; I don't recall targeting anyone in specific.

As to your questions: *The Rocketeer* will be published as a one-shot special, tying up the story line from the two-issue Comico run of the title. We were perhaps a little too optimistic in thinking it would be released last July; just as soon as Dave Stevens has completed the work on the book, you can bet we'll publish it! Our first *Star Wars* series is written by Tom Veitch and painted by Cam Kennedy; the six-issue bimonthly series is set for a *tentative* December debut. Chris Warner will do more *Black Cross* projects as time permits, but right now he's got his hands full drawing an *Aliens vs. Predator* strip for the DH *Insider*.

A fetid pair of dingo's kidneys?

Dear Diana,

I still haven't seen a *Terminator* movie. My son (who turns 13 this week) rented the first flick and said he liked it a lot because "it made him tense." Well, *The Terminator: One Shot* made *me* tense. The pacing was *incredible!* When the action started, everything just *flew* — hardly any dialogue and just like a hurricane.

I read the "Grendel's Whisper" and "The Day the General Came" stories in *A1* #4 and they were radically different. The Grendel tale was slam-bang crime and justice, while the "General Came" story was introspective, political, and maybe a little angry.

The customers at the comic shop were shocked to hear me recommending *Terminator* along with this week's *Concrete* and *Sandman*. Oh, yeah — something called *X-Force* (?) came in this week, too. Weird. People bought many copies and only about one out of 25 copies sold were destined to be removed from the baggies to be read. Go figure.

Speaking of gimmicks, I thought the pop-up was distracting and not integral to the tale. (My friend Mike said, "A pop-up comic? Is it X-rated?")

Did Matt do coloring?

Peace & Light,
Charlie Harris
2944 N. Euclid Ave.
Tucson, AZ 85719-2526

Matt hand-painted each and every painstaking page of *Terminator: One Shot*, Charlie — you no doubt saw the original art at this year's San Diego Con. As to the pop-up, it seems that one publisher who shall remain nameless is already planning to capitalize on your friend's idea!

As to the pop-up, here's a different view...

Dear Diana,

Today I got my copy of *The Terminator: One Shot* and, let me tell you, it just blew me away. It's a nice change of pace to read a story that doesn't focus mainly on the Terminator going after the real Sarah Connor. This book, we could say, is a preview of James Robinson's writing. I'm eagerly waiting to read *The Terminator: Secondary Objectives*. The artwork was stunning. Having seen only a few examples of Matt Wagner's art, this reader was very impressed.

I liked how there was a sort of connection between the title of the book and an important point in the story. Like Ruggles said, "One shot...that's all you get." Speaking of Ruggles, after watching *The Terminator* for who knows how many times, I've always wondered if John Connor sent others like Reese. I guess this story answers my question. Too bad for Corporal Graves.

When I bought the book the thing that caught my attention was its thickness. When I saw this I thought it was more trading cards, but to my surprise it wasn't. Nice touch with the pop-up page. It reminded me of the ton of pop-up books I used to have when I was a kid.

Are there going to be any Terminator stories in DHP? Is there going to be a new

Aliens book? Well, that's it for now, but like Arnie says, "I'll be back!"

Yours truly,
Juan C. Diniz
463 Calle Rey Luis
Urb. La Villa de Torrimar
Guaynabo, PR 00969

If you're interested in some of Matt's all-time best work, Juan, try to hunt up back issues of *Mage*, published by Comico — or compiled into a three-book graphic album set by Donning/Starblaze. Matt and I first began working together on that very series, some six years ago now. And, by the way, although you won't be seeing any Terminators in the pages of *Dark Horse Presents*, the first issue of *Aliens: Genocide* will be released in November after it kicks off in *DHP* #56.

Dear Dark Horse,

To be perfectly honest, I haven't been truly satisfied by a Dark Horse comic (besides *Outlanders*, *Hard Boiled*, and the late *Roachmill*) since *Aliens* vol. 2! I never really cared for *Aliens vs. Predator* or the new *Predator: Big Game*. Just when I'm about to quit Dark Horse altogether (with the exception of those titles mentioned earlier), *Terminator: One Shot* comes out.

Not bad, I thought. The story was good and the art decent. Then comes *Terminator: Secondary Objectives*. Now this is more like it! The art is magnificent and the story superb! I haven't been satisfied like this for a long time! Plus, now I have new hope in the ol' Dark Horse! I knew you wouldn't let me down forever!

Also, in the letters column of *Terminator: Secondary Objectives* #1, you mentioned a Tiffany. Is this Tiffany of the famous Tiffany Christine? If so, please tell her I said hi!

I can't wait for the next *Terminator* issue! This is one series that truly lives up to the high standards I have held synonymous with Dark Horse! I only hope that the new *Aliens* and *Predator* series are as good!

Thank you, Dark Horse. I'm sorry I ever doubted you.

Yours,
Steven Singer
1400 California Ave.
White Oak, PA 15131

Tiffany is indeed our very own Tiffany Christine Schlobohm, our dulcet-toned receptionist — and super-sweet gal!

Dear Humans (hope that's okay),

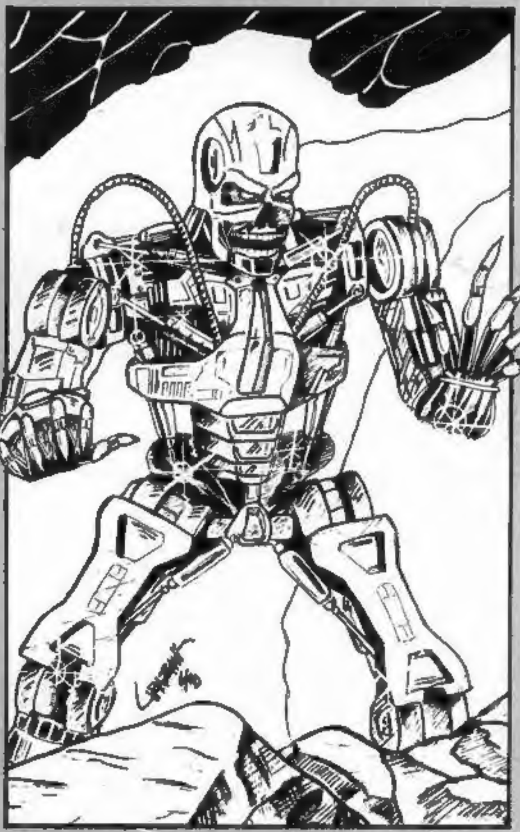
Good stuff! I didn't think anybody could draw the metal-frame Terminators as mean as Chris Warner, but with shots like those on pages 12 and 19, Paul has shown he can draw pretty mean! I still like Warner's covers on the first series, but the inside is what counts...and this stuff definitely counts.

The story is told through pictures, not words, which is how comics should be, and it is paced like a good action film. Well done! That is not something easily accomplished when the movement is seen in frozen images.

With the wordy story and unprofessional art that *Aliens: Earth War* had fallen prey to, *Secondary Objectives* is both a relief and a joy. I look forward to future issues.

Tony Leonetti
1510 Columbia Ave.
Gladstone, OR 97027

You want mean? Check out Production staffer Cary Grazzini's mean mother of a Terminator, printed below. (And thanks for the Politically Correct greeting — "guys" just doesn't cut it around here, not anymore!)



Next issue: Get ready for the mean metal slug-fest, fight fans, as it's man-to-man . . . I mean, machine-to-machine . . . in a fight to the finish! No kidding. See you then. And yes, I really *did* write these words!

— Diana Schutz